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LITERARY TYPES AND DISSEMINATION OF MYTHS.

BY GLADYS A. REICHARD.

I. INTRODUCTION.

SINCE, in this consideration of myth dissemination, we are dealing with a product of the Indian mind, we shall feel justified in defining the myth as the Indian himself characterizes it. He carefully distinguishes between myths and tales. Myths relate incidents which happened at a time when the world had not assumed its present form, and when mankind was not yet in possession of all the customs and arts which belong to our period. Tales are stories of our modern period.¹ Myths, then, need not necessarily be explanatory or ritualistic, nor do they require personified animals as actors. They usually relate to the achievements of animals and heroes; and even historical incidents become mythological by being placed in the mythical period. There may also be a combination of mythological and historical actors in the same tale, but the former characters perform deeds which cannot be expected to happen nowadays. Regardless of the transference of historical personages into the realm of the mythical, or of a converse exchange, or of a combination of the two, there remains in the mind of the Indian a definite distinction between that which is myth and that which is history. Furthermore, this distinction is one of distance of space and time, and is not due to the kind of actors, or the incidents which appear in the story.¹

According to this definition, we may class the complexes which are to be analyzed and discussed as myths with very few, if any, historical elements. They deal with stars who become human, with animals who have man-like powers, and with culture-heroes who perform marvellous and incredible feats. The first of these myths is the "Star-Husband" or "Star-Boy" story. In 1908 Dr. Lowie² found fifteen versions of this myth distributed among nine tribes. I have found fifty-one versions, and it is more than likely that others have been recorded which I failed to secure. This is only one of a number of instances which might be cited to show the immense amount of work which has been done in collecting material of this kind. A vast amount of effort must be expended to gather and render available more data of equal importance, but enough has been done to make the proposed analysis profitable.

¹ See JAFI 27 : 378.² See JAFI 21 : 144.

The following is a brief summary of the first part of the "Star-Boy" myth: —

A woman desires marriage with a celestial being. The Star (Sun, Moon) raises her to the sky, and weds her. Disobeying instructions, she discovers the sky-hole, with the earth below. She plans to escape with her child, generally by a rope, but perishes in the descent; the boy reaches the earth in safety. (JAFL 21 : 143.)

Variations occur in each incident in different versions, but they will be discussed later. The following scheme (Table I) will convey a clear idea of the important likenesses and dissimilarities in the different accounts.

TABLE I.

STAR-HUSBAND.

- A Wish for husband:
 - (1) Each girl for star.
 - (2) One girl for star.
- B Ascent to sky:
 - (1) Transportation.
 - (2) Lure of porcupine.
- C Broken taboo.
- D Birth of son.
- E Descent to earth by, —
 - (1) Sky rope.
 - (2) Other means.
- F Landing:
 - (1) Woman killed, boy safe.
 - (2) Women safe.
- G Adventures of Boy:
 - (1) Shiny-stick.
 - (2) Adoption by Old Woman.
 - (3) Murder of secret husband.
 - (4) Subjection of animals.
 - (5) Jug-Tilter.
 - (6) Calf-fœtus.
 - (7) Fire-Moccasins.
 - (8) Rectum-snakes.
 - (9) Long-Knife.
 - (10) Killing-Tree.
 - (11) Spreading coulee.
 - (12) Sucking-Monster.
- H Adventures of Women:
 - (1) Tree landing-place.
 - (2) Escape from rescuer.
 - (3) Twisted hair-string.

- (4) Bridal chamber.
 (5) Symplegades.
 (6) Rescuer drowned by Crane.

Distribution of Episodes.

VERSIONS.	EPISODES.
Koasati	A ¹ B ¹ E ² F ²
Caddo	A ² B ¹ CE ¹ F ²
Wichita	A ² B ¹ CE ¹ F ²
Oto	A ¹ B ¹ CE ¹ F ²
Shoshoni	A ¹ B ¹ CDE ¹ F ²
Mandan	E ¹ F ²
Gros Ventre	A ² B ² CDE ¹ F ²
Kutenai	A ² B ¹ CE ¹ F ²
Songish	A ¹ B ¹ CE ¹ F ²
Cheyenne	A ¹ B ² CDE ¹ F ¹ (G ¹²)*
Dakota	A ¹ B ¹ CDE ¹ F ¹
Blackfoot	A ² B ¹ CDE ² F ²
Arapaho	A ² B ² CDE ¹ F ¹ G ¹⁻³ G ⁸
Crow	B ² CDE ¹ F ¹ G ¹⁻¹²
Hidatsa	B ² CDE ¹ G ¹⁻⁴ G ⁶ G ⁸
Kiowa	B ² CDE ¹ F ¹ G ¹⁻²
Pawnee	A ¹ B ¹ CDE ¹ F ¹ G ¹⁻² G ⁴ G ⁸
Arikara	A ² B ² CDE ¹ F ¹ G ¹⁻⁴ G ⁶ G ⁸
Micmac	A ¹ B ¹ E ² F ² H ¹⁻⁴ H ⁶
Passamaquoddy	A ¹ B ¹ E ² H ¹⁻⁴ H ⁶
Ojibwa	A ¹ B ¹ E ¹ F ² H ¹⁻³ (H ⁴)
Assiniboin	A ¹ B ¹ CE ² F ² H ¹⁻² H ⁴
Chilcotin	A ¹ B ¹ CE ¹ F ² (H ¹)H ²
Kaska	A ¹ B ¹ CE ¹ F ² H ¹⁻² H ⁶⁻⁶
Ts'ets'aut	A ¹ B ¹ (C)E ¹ F ² H ¹⁻² H ⁶
Tahltan	A ¹ B ¹ (C)E ¹ F ² H ¹⁻² H ⁶
Shuswap	A ¹ H ²
Quileute	A ¹ B ¹ F ²
Quinault	A ¹ B ¹ E ¹ F ¹

The second part of the tale is summarized with greater difficulty, and therefore with a less degree of completeness.

In the Plains area,—

Star-Boy is found or seduced by an old woman who owns a garden; she adopts him, and, because she fears that his "medicine" is stronger than hers, forbids him to approach certain places. She rightly judges that she will arouse his curiosity, and that he will be destroyed by the very monsters he is warned to avoid. He investigates the forbidden places, and encounters monsters; but, contrary to her expectations, he kills or subdues them. By his power he conquers the old woman's serpent-husband, Jug-Tilter, Fire-Moccasins, Long-Knife, rectum-snakes, Killing-Tree, Spreading-Coulée, Sucking-Monster, and captures fierce bears, panthers, and horned

* Parentheses indicate that an episode occurs which, in the opinion of the writer, is equivalent to the one listed.

water-snakes. In short, he is the culture-hero endowed with his celestial father's power; and he not infrequently returns to the sky, there to live as a star, after having rid the earth of the bad things in it.

In the area extending from Nova Scotia, across the Great Lake region, and westward including the northern United States to the extreme northwestern part of Canada, the myth concludes, in general, as follows:—

The two women (in this type there are two, and no son is born) are let down from the sky, but disobey commands, and land in the top of a tree. They beg various animals to take them to the ground; but all refuse except a trickster, — Marten, Wolverine, Badger, or a cannibal, — who brings them safely to earth with the promise of reward. The girls then trick the trickster, and escape without granting the reward, but have various adventures in doing so. They eventually arrive at their original home, or settle down as the wives of some animals which they have met.

The hero-tale of "Lodge-Boy and Thrown-Away" (see Table II) is, without doubt, closely related to the preceding story, especially to the Plains type. The adventures of the two boys (or, in some cases, only one) are almost identical, and, in any case, quite similar to the achievements of Star-Boy. In brief, the general plan of the introductory incidents is, —

A hunter warns his wife, who is pregnant, not to speak to or look at any stranger who may visit her during his absence. A man (often a monster with two faces) comes. She breaks the taboo, and he insists on having food served him on her abdomen. He cuts her open, takes out the twins, and throws one behind the lodge, the other into the spring, into a log, or into the ashes, and leaves the woman propped up, as if alive and smiling, before the door. The hunter returns, discovers his wife, buries her, finds Lodge-Boy, and cares for him. Thrown-Away plays with his brother during the father's absence, but runs back to his spring at the hunter's approach. He is captured by a ruse, and becomes "human." The twins restore their mother.

TABLE II.

LODGE-BOY AND THROWN-AWAY.

- A Husband's warning to pregnant wife.
- B Wife killed by stranger,
 - (1) Who demands food served on her stomach.
- C Twins taken out, one thrown in lodge, the other away, —
 - (1) Into spring.
 - (2) Into log.
 - (3) One developed from after-birth.
- D Lodge-Boy asks father for food.
 - (1) Has to be captured.
- E Thrown-Away plays with brother, escapes at father's approach.
- F Capture of Thrown-Away by ruse.
- G Twins resuscitate mother.

H Boy adventures:

- (1) Hoop taboo.
- (2) Pot-Tilter.
- (3) Sucking-Monster.
- (4) Killing-Tree.
- (5) Rectum-snakes.
- (6) Fire-Moccasins.
- (7) Flint-Knife.
- (8) Mother's murderer killed.
- (9) Carry Burr-Woman.
- (10) Survive smoking or boiling.
- (11) Subdue thunder-birds.
- (12) Ascent to sky.
- (13) Escape Long-Arms.

I Test theme.

J False husband.

Distribution of Episodes.

VERSIONS.	EPISODES.
Shoshoni	AB(B ¹)CC ¹ DEFGH ¹
Crow	ABB ¹ CC ¹ DEFGH ²⁻⁶ H ¹¹ H ¹² IJ
Blackfoot	ABB ¹ C ¹ D ¹ EFGH ¹ H ⁶ H ¹⁰ H ¹²
Hidatsa	ABB ¹ CC ¹ DEFGH ²⁻³ H ⁶⁻⁷ H ¹²⁻¹³ IJ
Gros Ventre	ABB ¹ CD ¹ EFGIJ
Arapaho	ABB ¹ CC ¹ D ¹ EFGH ⁵ H ⁸ H ¹¹
Wichita	ABCC ² EFH ¹ (H ²)(H ⁸)H ¹⁰⁻¹²
Omaha	ABCC ² EFH ⁹ (H ¹¹)
Sauk and Fox	ABCC ² EF(H ⁶)H ⁹
Assiniboin	AB ¹ (C)(G)
Pawnee	BC ² EFH ⁸ H ⁵
Menominee	BC ² EFH ¹⁰
Ojibwa	B(C ²)EFH ¹¹
Micmac	BC ¹ EF(H ¹⁰)
Cherokee	C ³ EH ¹⁰
Iroquois	(B)C ²
Kiowa	(E)H ¹ H ¹⁰
Tsimshian	(B)(C)D(E)F
Newetsee	(B)(C)D(E)F

In the second part the father warns the boys of dangerous places, but they always visit forbidden grounds and disobey orders. They survive smoking or boiling, the result of rolling their hoop in a prohibited direction; they kill Pot-Tilter, their mother's murderer, Fire-Moccasins, Flint-Knife, and Sucking-Monster; they overcome the killing-tree and the spreading coulée; they subdue thunder-birds and rectum-snakes; and, not content with adventures on earth, they ascend to the sky, where they punish Long-Arms, and subsequently return to earth. In several versions, one of the boys succeeds in a test given by a chief, and wins the chief's daughter. Later he creates a magic food-supply; but these incidents dovetail into the test-theme,

false-husband, dirty-boy, or found-in-the-grass motives, all of which suggest data for further investigation.

As a check upon the distribution of the two myths just outlined, the "Earth-Diver" tale — one supposedly not at all related to the other two — was selected, partly at random, and partly because of its wide distribution.

A flood occurs, — either a primeval flood or a deluge with various causes given. A few animals survive, usually on a raft on the surface of the waters. They feel the necessity of having land. A number of them dive for it, but come to the surface dead. A final attempt is made, often by Muskrat; and the successful animal re-appears exhausted, but carrying mud in mouth, ears, nails, paws, or armpits. The dirt magically becomes larger until the whole earth is restored. The increased size is often brought about by an animal running round and round the bit of land. (See Table III.)

TABLE III.

EARTH-DIVER.

- A Primeval flood:
 - (1) Water-birds on surface of water.
 - (2) People in Sky-land.
- B Deluge:
 - (1) Raft.
 - (2) Cause of deluge.
 - (a) Killing of water-monsters.
 - (b) Other reasons.
- C Diving:
 - (1) Successful diver, —
 - (a) Muskrat.
 - (b) Other animals.
 - (2) Divers employed to build earth.
 - (3) Divers restored to life.
 - (4) Divers rewarded.
- D Earth support.
- E Creation of earth by, —
 - (1) Magic.
 - (2) Combination of mud with other things.
 - (3) Running (for creation and enlargement).
- F Creation of mountains:
 - (1) Tired animal.
 - (2) Thick earth.

Distribution of Episodes.

VERSIONS.	EPISODES.
Timagami.	B ¹ B ^{2a} C ^{1a} E ¹
Missasagua	BB ¹ B ^{2a} C ^{1a}
Ojibwa (Sault Ste. Marie).	BB ¹ B ^{2a} C ^{1a} E ¹ E ³
Ojibwa (North Shore).	(B ¹)B ^{2a} C ^{1a} C ³ (C ⁴)E ¹ E ³ (F ¹)
Ojibwa (W. Ontario)	BB ¹ B ^{2a} C ^{1a} C ³ E ³
Ojibwa (Minnesota)	BB ¹ B ^{2a} C ^{1a} C ³ E ¹⁻³
Montagnais	BB ^{2a} C ^{1a} (C ⁴)

Eastern Cree	BB ¹ B ^{2b} E ¹ E ³
Saulteaux	BB ¹ B ^{2a} C ^{1a} C ³
Swampy Cree	BB ¹ B ^{2a-b} C ^{1a-b} C ³⁻⁴
Wood Cree	*ABB ¹ B ^{2a} C ^{1a} C ³ DE ¹ E ³
Plains Cree	BB ¹ B ^{2a} C ^{1a} C ³ E ¹ E ³
Western Cree	BB ¹ (B ^{2a})C ^{1a} E ¹
Ottawa	BB ¹ B ^{2a} C ^{1a}
Gros Ventre	BB ¹ B ^{2b} C ^{1b} E ¹ F ²
Hare	BB ¹ C ^{1b} E ¹ E ³
Sauk	BB ¹ B ^{2a} C ^{1a} E ¹⁻²
Fox	BB ^{2a} C ^{1a} C ³ E ¹⁻²
Menominee	BB ¹ B ^{2a} C ^{1a} C ³⁻⁴ E ¹
Sarsi	BB ¹ B ^{2b} C ^{1a} E ¹ E ³
Carrier	BB ¹ B ^{2a} C ^{1a} E ¹ E ³
Assiniboin	BB ¹ B ^{2a} C ⁴ E ¹
Iowa	B(?)B ¹ C ^{1a} E ¹
Dog-Rib	BB ¹ B ^{2b} C ^{1a} C ³ E ¹⁻³
Chipewyan	BB ¹ B ^{2b} C ^{1b} C ²
Arapaho	AA ¹ BB ¹ (B ^{2a})C ^{1b} C ⁴ E ¹ F ²
Blackfoot	B ¹ B ^{2b} C ^{1a-b} DE ¹⁻² (F ¹)
Loucheux	B ¹ C ^{1b} DE ¹
Kaska	AA ¹ C ^{1b}
Beaver	A ¹ BB ^{2b} C ^{1b}
Newetsee	B ¹ (E ²)(F ²)
Kathlamet	BB ^{2b} C ^{1a}
Arikara	B ^{2b} C ^{1b} E ¹
Hidatsa	A(A ¹)C ^{1b}
Crow	AA ¹ B ^{2b} E ¹ (F ²)
Yokuts	AB ¹ C ^{1b} E ¹⁻² F ²
Salinan	AB ¹ B ^{2b} C ^{1b} C ²
Maidu	AB ¹ C ^{1b} E ¹ (F ²)
Miwok	B ¹ C ^{1b} E ³
Yuchi	AC ^{1b} E ¹ F ¹
Cherokee	AA ² C ^{1b} D
Delaware	BB ¹ C ^{1b} E ¹
Iroquois	AA ² DE ¹
Mohawk	AA ² C ^{1a} C ² D
Seneca	AA ² C ^{1a} D
Onondaga	AA ² C ^{1a} C ² D
Wyandot	AA ² C ^{1b} DE ¹
Huron	AA ² C ^{1b} D

This myth is known as an episode of a myth-complex, or as a story unconnected with other elements, in all parts of North America except in the extreme north, northeast, and southwest.

In the treatment of myths of this kind, two methods of approach suggest themselves: first, given areas may be selected, and the myths of these areas may be analyzed and compared; or, second, definite

* Where seemingly incompatible episodes occur, it is because several versions were found in the same tribe, each differing in details.

myths may be chosen, dissected, and traced. The areas which they follow will then be determined by the evidence presented. The latter method has been deemed the more promising in this investigation.

From remarks previously made, it may readily be seen that the area determined by the myths chosen includes the whole of North America north of Mexico, except the Eskimo region on the extreme north; and the Southwest area, embracing a part of Texas and all of New Mexico and Arizona. Our three myths are not found in these two distinct culture-areas, and not even traces of the myth-elements have been recorded.

It might rightly be expected that in a region which is so extensive as this, and which has been under the influence of Europeans for over three hundred years, tales may have lost their pristine American characteristics and have come to partake of imported traits, either in part or *in toto*. Of the one hundred and sixty narratives analyzed, only a very limited number show definite European influence. These occur in versions of the Deluge myth, which was probably more readily adapted to the stories told by the missionaries. In two of the Huron and Wyandot creation tales, the first woman gives birth to twins whose names have been construed into the Christian God and the Devil (GSCan 80 : 50). The first man and woman were Adam and Eve in another version of the same tribes. The culture-hero of one of the tribes near the Great Lakes also conducts his flood in a Noah-like manner. With these few exceptions, however, the three myths are found to be remarkably free from European elements.

Now that the myths, as used, have been defined and briefly outlined, the area in which they occur has been sketched in general, and the effect of European civilization has been discussed, we may ask, What are the problems confronting us in an investigation of dissemination? And how may they be solved? Professor Boas, in his paper "Dissemination of Tales among the Natives of North America" (JAFL 4 : 14 *et seq.*), has pointed out a method of procedure. If simple elements (that is, a combination of a number of incidents which are very closely connected and still form one idea) are found in various places, it is possible that the idea may have arisen independently; but it requires more evidence than the mere fact that they occur to prove the assertion. The additional proof consists of an increase in the number of analogous tales, or in their geographical distribution. "Whenever we find a tale spread over a continuous area, we must assume that it spread over this territory from a single centre. If, besides this, we should know that it does not occur outside the limits of this territory, our conclusion would be considerably strengthened. This argument will be justified, even should our tale be a very simple one." (JAFL 4 : 14).

The elements of a tale, in all probability, may have an independent origin; but, if we find these elements combined in the same manner in different places, we shall have conclusive proof that the tales have been transmitted; and if we should also find that like combinations occur in contiguous areas, the diffusion theory must be considered valid, and the theory of independent origin untenable. I shall try, by an analysis of the component parts of the three myths summarized above, and by a consideration of their literary form, to show how they have spread, and in what areas they have been adopted and been incorporated into the mythology of the tribes where they are found.

II. LITERARY TYPES.

Certain definite limitations must be recognized before a solution of the kind proposed is offered. The proof would be relatively simple were it true that literature — and we include mythology in the definition of literature in its broadest sense — had an evolutionary development. For instance, it would be convenient and agreeable to trace the growth of a myth-complex from an origin in dithyrambic verse, through ballad, lyric, or didactic periods, concluding with a polished epic, drama, or novel; but such a procedure, although attractive, would be a wide departure from truth as it is presented by the data at our command. It would point out that the literary phase of cultural development had a universal origin, growth, and purpose. This theory could be supported only by the elimination of much material, and hence cannot be accepted. In short, such a method would contend that myth-phenomena are static, and would refuse to consider the dynamic forces which are constantly at work in the life of primitive man.

Since, on the other hand, we have chosen to allow our material to determine our conclusions by the evidence which it presents, it would be helpful if we could take the myth-productions as we find them, and classify them as ballad; as lyric, epic, didactic, or dramatic poetry; as drama, novel, or romance. Even the aid which such a classification could give must be denied; for we are dealing with productions differing greatly from our own, the work of minds which think in varied terms. A reference to the languages of Indian tribes demonstrates the truth of this fact. To master their speech it is necessary to revise completely our thought-processes. It will readily be seen, then, how false an English classification of primitive literature would be. Comparatively few of the numerous tales which we are considering are taken down as texts, which are the purest form we can reasonably expect to secure. We must be content, therefore, for the present at least, to study the tales at our disposal with the embellishments and abridgments given them by their recorders or interpreters.

Even when a myth has been dictated, and is recorded according to the original wording of the tribe from which it is procured, the personality of the story-teller must be a variable quantity. Each *raconteur* has his favorite tales. In the separate stories there are parts which he may choose to enlarge upon, and others which he may slur. Furthermore, he preserves in his rendition of the tale the factors which gave him prestige as a story-teller. He may be famed for his wonderful memory for details, in which case his devotion to accuracy might make him the reservoir of esoteric or ritualistic myths. Or he may be renowned for his humor, for fluency and choice of language (always, of course, from the Indian point of view), for dramatic delivery, or for the radical way in which he handles time-worn themes. (GSCan 16 : 42.) In any event, the personal interests and abilities of the narrator exert a potent influence upon the finished product: hence the ideal plan is to get the same story from as many *raconteurs* as possible. This method had been adopted in a number of cases, especially by Professors Boas and Kroeber and by Dr. Lowie: consequently their results are more conclusive.

If variations of the kind mentioned exist among story-tellers, it is evident how great must be the deviations encountered when comparing the same myth recorded by different authorities, especially when it is not taken as a text. The myth lacks or possesses style and beauty according as imagination is dull or vivid in its registrar, and according to his ability to enter into the thought and spirit of the tribe he is studying. There are therefore differences in type of myth-portrayal as we know it, varying from poetical and imaginatively beautiful versions, like McClintock's "Legend of Poïa (Scar-Face)" (The Old North Trail, 491 *et seq.*), to incoherent and often crude (from an English point of view) tales recorded as texts in many regions.

Besides variations due to language, style, artistry, and the personal equation, there are differences in literary criteria and in ideals, due to diversities of culture. A perfect myth from an Indian's point of view would differ greatly from a perfect tale according to our standards; also an American from the Southwest would, without doubt, regard with disdain a tale which to an Eskimo would be the acme of completion; and *vice versâ*. For example: the stories of the Northwest coast are generally animal tales, and the whole region shows a definite unity in preferring this type of myth; Pawnee and Blackfoot myths are remarkable for their star-lore; while myths of the Central Algonkin and Eskimo agree in featuring a culture-hero who performs supernatural deeds, but differ greatly in the kind of feats accomplished and in the way the narration is achieved. Definite areas have their humorous trickster cycles, — Fox among the Eastern Algonkin, Coyote in the West, Raven or Mink on the North Pacific coast. This statement

does not mean that the kind of myths cited is the *only* kind peculiar to the area, but rather that the type predominates. Because of tribal favoritism, the more amenable myth-elements are to the style preferred, the more chance they have of being adopted or incorporated into the territorial mythology.

Cultural differences show, perhaps more clearly than any deviations before noted, how vain an attempt at division of primitive literature into our categories would be. Nevertheless the cultural phases which the myths present are the chief rewards which their study confers. One example will suffice to explain. The Blackfoot "Star-Husband" tale seeks to explain the Sun-Dance ceremonial which is common to the Plains tribes. The origin of the turnip and the digging-stick, of the sacred medicine-bonnet and dress trimmed with elk-teeth, of the sweet grass (incense) and the prongs for lifting hot coals from the fire, are attributed to Soatsaki, wife of Morning-Star, and mother of Mistake-Morning-Star. On the other hand, the Gros Ventre, southern neighbors of the Blackfoot with a like Plains culture, accentuate the buffalo-hunt in their version of the related myth, and fail to include the Sun-Dance, although it occupies an important place in their life. It is unusual to find a complex Plains myth which does not refer to the buffalo-hunt or the Sun-Dance, — two characteristic features of the culture of the area. If, then, two tribes with approximately similar cultures differ so greatly in their rendition of a single complex, it is not surprising that peoples with diverse customs should adopt a theme, and, by amalgamating it with their own culture, produce a new but related variant.

In spite of the fact that there are serious objections to the use of an English literary classification, a few types may be found to be common to the accepted categories and to Indian types. Similarities must be noted in their broadest sense, however. Ballad-elements appear in the tales of the culture-hero of the Central Algonkin, and material exists in the same cycles for the weaving of epics; but the consistency necessary to the finished production is wanting, not only in the Woodland area, but in all parts of North America. The Hidatsa version of the "Celestial-Husband" theme (Lowie MS) is unusual in its abundant use of dialogue; in fact, the few parts not in this form might be construed as stage directions. Dramatic components, too, are plentiful; but there is no definite climax or structure, and, apart from the brief characteristics mentioned, it may not be classed as drama.

Most noteworthy of all, in this pseudo-classification, is the prominence of poetry and poetical elements, more especially lyric poetry. There can be no doubt that the Indian embraces the fundamentals of rhythm and song in many tales. For example, a lyric of the White Mountain Apache runs thus.

"He took her away, where the land is beautiful with corn.

Fog-Maiden; where the land is beautiful with pumpkins.

Bił'olisin; where the land is beautiful with large corn, they two went.

Fog-Maiden; where the land is beautiful with large pumpkins, they two went.

Bił'olisin; where the land is beautiful with large corn, they two sat down.

Fog-Maiden; where the land is beautiful with large pumpkins, they two sat down.

.

At the east, where the black water lies, stands the large corn, with staying roots, its large stalk, its red silk, its long leaves, its tassel dark and spreading, on which there is dew.

At the sunset, where the yellow water lies, stands the large pumpkin with its tendrils, its long stem, its wide leaves, its yellow top on which there is pollen." (PaAM 24 : 130-131.)

To summarize, North American literature cannot be considered as a static phenomenon, the result of an evolutionary development. Because of linguistic, personal, idealistic, and cultural differences, it is useless to attempt an arbitrary classification of the myths according to English standards. On the other hand, however, some elements of English literature may be found in Indian works; namely, ballad, dramatic, and lyric constituents.

III. MYTH-ANALYSIS.

Having outlined our limitations, we may now turn to a consideration of the means which may legitimately be used for a comparison of our myths. Professor Boas (JAFL 4 : 13-20) has defined the method of analysis. We shall attempt to extend the earlier investigations over three well-distributed myths; and, by a consideration of their composition, we hope to arrive at a conclusion with respect to their diffusion. We must therefore discuss the importance of the actors of the stories, the episodes of the complex, the relative importance of the incidents of the episodes, the plot, its motivation and elaboration; in short, the myth-content.

The actors of a story are important in a general sense, in that they help to characterize a myth style. In this sense we may note the animal players of the North Pacific coast, the anthropomorphic performers of the Southwest area, and the celestial beings which figure extensively in myths of the Plains region. They assume also a relative prominence in working out the three myths we have chosen. The girls of the "Star-Husband" theme are the daughters of chiefs, or ordinary women of the camp, in all the tribes tabulated — except in the Micmac and Passamaquoddy, where they were weasels; and in the Ojibwa, where there is a confusion, or rather automatic interchange, between animal and human heroines. The heroes, in the majority of cases, are

celestial beings, — Star, Sun, or Moon, — who become human, godlike, or animal in form at will. When Star-Boy becomes the culture-hero, he is usually endowed with the supernatural powers of his luminary father, and by virtue of these powers may become voluntarily animal, human, or inanimate. The same holds for the versions of "Lodge-Boy and Thrown-Away," more pronounced, if possible, than in the other story. In contrast to the anthropomorphic and supernatural characters of the two stories, we encounter the animal actors of the "Earth-Diver" myth with almost unvarying uniformity. Even the Creator, except in the Ojibwa-Cree and several isolated versions, is an animal, — Great-Hare, Great-Turtle, Crow, Hawk, Eagle, or Old Man Coyote. In the Cree-Ojibwa type and among the Newetsee the culture-hero gives orders, moulds the mud, and magically causes the earth to appear. A few cases occur where the creating spirit is ephemeral and indefinite, but even in these instances an animal being is implied. It is natural to suppose, in a myth of this kind, that the minor persons of the story would be animals; and this is invariably true. The particular species mentioned varies in different areas, and is relatively unimportant except where the story has been adopted by a tribe in its entirety, although the animal is unknown to the people.

Of much greater value are the variations in the episodes of the stories, and the incidents of which they are composed. By an episode we mean an expression of a single idea, simple in composition, but made up of still simpler incidents. The tabulations (pp. 271, 273, 274, 275) list only the episodes common to the numerous versions. There is also much deviation in the way these digressions are accomplished. On this basis, then, we may say that the "Star-Husband" story consists of the following main elements: (1) the wish for a husband, (2) ascent to sky, (3) taboo and its infringement, (4) birth of son, (5) descent to earth, (6) death of mother. Not every portrayal shows all of these elements, nor are they by any means the only constituents of the story. From this point the theme varies, and in general conforms to two types, — further adventures of the boy or of the women, — between which classes no relation exists.

The dissimilarities of the incidents comprising the first episode are almost negligible. And here we may speak of the relative importance of actionary units. For example: two girls wish for a bright or a dim, a red or a yellow, a large or a small, star-husband; one girl wishes for a special star-mate, and coaxes another to choose one; or Sun, Moon, or Star may wish for a wife, and select a girl from the Earth people, and subsequently entice her to his home. The fundamental idea is the same in all examples, and the incidental components lose value directly as the underlying idea becomes more unified.

The second episode, however, shows a variation which becomes important almost to the point of marking a line in the classification, especially since the idea is closely connected with a definite type; that is, the class to which belong the boy adventures. The greater number of versions represent the girls going to sleep after making the wish, and waking up in sky-land, with a star-husband introducing himself. The Star of the Assiniboin, Blackfoot, Quileute, and Shoshoni, as a handsome young man, appears to the girl on earth, and takes her to the sky to live with him. Such a variation might easily arise in the process of passing the myth from lip to lip. But the husband in the Arapaho, Cheyenne, Crow, Hidatsa, Gros Ventre, and Kiowa tale assumes the form of a porcupine, by which the girl is attracted. She tries to catch it for its quills; it lures her to the sky by climbing a tree which grows indefinitely. A bird's nest is the provocation for pursuit in one Kiowa version (Goddard MS). The Arikara have the episode developed in both ways, and the exploits of the boy occur in both. From such exposition it may be deduced that incidents are of major or minor value as they affect or fail to influence the underlying idea of the episode.

The treatment of the taboo and its infringement has almost as many minor incidental variations as there are versions. An enumeration of a few of the injunctions will make clear the detailed differences which may occur without fundamentally affecting the character of the action. One woman was warned not to look through the hole when digging; another, not to go near the *pomme blanche*; a third was forbidden to dig deep for turnips; and others had similar restrictions, — not to dig roots with withered or bushy stems; not to dig turnips in valley, in slough, near trees, or near the home of Spider-Man; not to dig the big potato, which was the door of heaven; not to move a certain stone or buffalo-chip, etc. Needless to say, curiosity in every case caused the woman to break the taboo, and consequently to see her native country through the sky-hole. She thereupon becomes homesick, and makes plans whereby she may reach her home. In all but eight versions she makes a rope, or one is made for her, and it is too short. It is made of grass, of sinew, or of spider-silk. The birth of a son has been counted as an episode because of its importance in the latter part of the tale. Had it less bearing upon the narrative, it might be considered incidental. The husband helps or advises the woman to leave the sky, in the Quinault, Crow, Caddo, and Arikara tales; an old man assists the Oto maiden; and the Arikara girl consults Spider-Woman, who makes her a rope of cobweb and sinew. The girl lowers herself and her child, or is lowered, through the hole, by means of the rope. The Arapaho, Gros Ventre, Chilcotin, and Songish women land safely, and return to their people. The husband

becomes angry, throws a stone and kills the mother, but spares the life of the boy, among the Arapaho, Arikara, Crow, Hidatsa, Kiowa, Oto, Dakota, and Mandan. The women in the Assiniboin, Koa-sati, Micmac, Passamaquoddy, Ts'ets'aut, Tahltan, Wichita, Ojibwa, and Kaska tribes are magically transported to earth with cautions not to look down, not to move until hearing the red squirrel sing, etc. By disobeying the taboo they land in a tree-top, and the motive is furnished for further adventures. The Blackfoot Poïa (Scar-Face) is so called because he had a star-shaped birth-mark on his forehead. Upon this incident hangs the reason for his future journeys between earth and sky. The scar is a detail which features in one Arikara version; in the Skidi tale the woman is killed by lightning, which does not harm the boy, but scars him.

This detailed discussion will perhaps suffice to make clear our method of consideration of the elements which comprise the myth-complex, and also of the incidents which, in their turn, make up the episode. It will be unnecessary to continue enumerating the details of the rest of the story, for those of prime importance will be dealt with when the problems of plot and plot-elaboration are brought up. The tabulations will show clearly at a glance how the incidents and episodes have been dealt with in the various tribes, and they will explain further references which may be made. The adventures of Star-Boy and of Lodge-Boy and Thrown-Away, too, show so much similarity, that they will be discussed conjointly.

When attention has been drawn to the variety of notions which make up a complete idea, there is almost sufficient proof for the theory of dissemination in the comparison of the episodes alone; but, by continuing the investigation of our myth material, we shall find compositions so complex, that diffusional argument cannot be gain-said. We shall therefore consider the plot; that is, the framework which holds our episodes together.

The table on p. 271 shows clearly that the "Star-Husband" myth is automatically divided into three definite classes, when its plot is considered. There is, however, no definite line of demarcation either between the kind of plot or the area in which it is found, for the plot gradually merges from the first type to the second. Since the areas in which they are found are contiguous, it is not surprising to find this phenomenon.

TYPE I. STAR-HUSBAND COMPLEX. — Girls wish for star-husband, wake up in sky-land. They are forbidden to dig certain turnip, disobey, see earth through hole in sky, make rope of sinew, lower themselves to earth, and return to their own people.

TYPE II. STAR-HUSBAND COMPLEX PLUS ADVENTURES OF STAR-BOY. — Girl wishes for celestial husband, is lured to sky by porcupine; son is

born; mother breaks taboo, sees earth, makes rope, lowers herself and son; rope too short; husband kills wife with stone, saves boy. Old woman adopts boy, fears him, and warns of dangerous places; boy ventures everywhere, kills old woman's secret husband and other monsters, becomes chief, culture-hero, or star.

TYPE III. STAR-HUSBAND COMPLEX PLUS WOMEN'S ADVENTURES. — Two girls wish for star-husbands, awake in sky-land, are given directions for returning to earth, disobey, and land in the top of a tree. Various animals refuse to rescue them; trickster saves them; they outwit him on numerous occasions, finally escape him, and eventually marry handsome husbands or arrive at their native camp.

A classification as simple as this must needs be somewhat arbitrary, and exceptions must be noted. They occur in general in the second part of the tale, the incidents and episodes of the first part showing minor variations which do not affect the plot.

The *Koasati* version depicts the girls as being transported back to their homes the first time they slept in sky-land.

The *Caddo* woman was rescued by a bird (black-eagle, hawk, or buzzard), and safely deposited near her parents' camp, after hanging for days on a rope which was too short to reach the ground. The *Wichita* plot is very similar.

The *Shoshoni* and *Blackfoot* stories have a variant with a common idea. In the former the woman was cautioned not to let any one look upon her son. One day her brother looked at the child, and, seeing nothing but a buckskin bundle, took a part of the skin for a breech-cloth. The woman grieved so, that she went out, seized the sky-rope, and pulled herself up to the sky. The brother was summarily thrown into the fire by her relatives. The *Blackfoot* woman, after receiving ritualistic instruction in the sky, was warned not to let her child touch the ground for fourteen days after reaching earth. On the last day the boy, in his mother's absence, crawled out of bed to the ground. His grandmother quickly picked him up; but his mother returned to find nothing but a puff-ball (fungus) where he had been. In the evening a new star, the North Star, appeared where the turnip had been. The woman took some of the offerings from the Sun lodge one time during a sun-dance, and died.

The *Gros Ventre* variant has been alluded to previously (p. 279). The tiny star was a buffalo-bull, who took the woman who had wished for him to the middle of the buffalo-herd. She was rescued by Gopher, who burrowed a hole through which she escaped. She climbed a tree, betrayed her hiding-place, but, as each tree fell from the impact of the buffalo-herd, she went to the branches of another; and so on until all the buffalo broke their horns.

The wives of the stars in the *Songish* myth returned to earth, appeared before their relatives, and magically erased the traces of mourning caused by their disappearance.

Such, then, are the variations, in plot, of Type I.

The plot-motivation of Type II is quite as varied. The *Cheyenne* and *Dakota* versions may well be considered as links connecting the characteristics of Types I and II. Falling-Star, the Cheyenne hero, is born when his mother falls from the sky, is reared by a meadow-lark, which gives him a bow and arrows when it leaves him. He comes to an old woman's lodge, and asks for water. She tells him a *mih'n* (a sucking monster) prevents people from getting water. The boy meets the monster, is swallowed, cuts the monster's stomach, and frees the people in it. At another camp he shoots the owl which keeps people from getting wood. He captures White-Crow, who drives away the buffalo, kills Winter-Man and all his children except Frost, traps and kills Double-Eyes, who cuts off people's ears for a necklace, and also an old woman who scalps people to make a robe. Falling-Star marries a girl, and lives there.

The *Dakota* Fallen-Star, or Star-Born, also kills the water-monster, frees the people, shoots a "thing" which turns out to be the ear of an owl which had shut people in, and subdues Waziya, the Weather-Spirit.

Other exceptions in the Type II plot are as follows:—

Blackfoot. — Poïa (Scar-Face) was very poor after the death of his earthly relatives. He loved a maiden who spurned him because of the scar on his face. He travelled to the sky, killed seven dangerous birds, presented them to the Sun and Moon (his grandparents); and Sun removed the scar, and made Poïa his messenger to the Blackfoot. Scar-Face, after fulfilling his duties to the Sun, took his bride to the sky to live. Another variant has been mentioned before in connection with the Shoshoni episode (p. 284).

Arapaho. — One version relates how the Moon gave buffalo to the people, and made his son his messenger. The other versions conform in general to Type II.

All in all, the tales which fall in Class II are remarkable for the consistency which marks the composition of the plot.

Only three notable exceptions occur in the classification of plot-type III:—

Chilcotin. (First version.) — Women marry Skunk, escape from him, reach sky, break taboo, return to earth.

(Second version.) — Old-Star is blind and lame; women escape; he follows, becomes log; but women elude him. Symplegades motive.

Shuswap. — Women become versed in magic, wish for stars, and find themselves married to Cannibal Star. They escape him by using their magic. Symplegades motive. Wolverine marries them, and finally takes them home (Wolverene, in this case, is not a scoundrel).

Quinault and Quileute. — The marriage of the girls to stars causes

war with the Sky people. The origin of fire, the arrow-ladder, and the origin of several constellations, are included motives.

The plot of "Lodge-Boy and Thrown-Away," apart from its introduction, corresponds closely to the second part of Type II of the preceding myth: hence it is deemed unnecessary to recapitulate what has been given, or to repeat the episodes, which may be readily gathered from a cursory glance at the table on p. 273. This myth is less varied in plan than either of the other two, perhaps because fewer versions are found, or it may be because of the fact that those which we have belong largely to the Plains area.

There can be no doubt that the myth is closely related to the "Star-Husband" myth, if their similarities are compared. It is difficult to ascertain which are the original, and which the engrafted episodes. Furthermore, a complete treatment of the "Lodge-Boy and Thrown-Away" motive would lure the investigator on *ad infinitum*. One of the most striking things which this study of myths has shown is the fact that they are so very closely related. It is not surprising to find the "Thrown-Away" motive adhering to the "Star-Husband" theme, for the former logically follows upon an elaboration of the latter; in fact, the two are definitely combined in the Crow version. Neither is it unusual to find the "Thrown-Away" motive merging into parts of other stories. But when a tale such as that of the "Earth-Diver" is chosen, a myth apparently in no way connected with either of the other two, it is unexpected to find that in the Blackfoot tale the Deluge was caused because the baby (a fungus) of the woman who married a star was heedlessly torn to pieces by children. Again, the Sarsi Flood was caused by the refusal of the daughters of two chiefs to marry two stars, and by the unwitting murder of two Star-Men by the villagers. Such ideas not only show the close relation between the same myth in different areas, but they bring to the attention the influence which one myth has upon another. They also suggest that an attempt is made to amalgamate tribal mythology into a consistent whole.

The "Earth-Diver" tale may be an episode of a longer tale (e.g., the Culture-Hero cycles of the Cree-Ojibwa and Iroquoian areas), or it may be found as an independent story in many communities. The idea is somewhat simple; and argument for independent origin might be forwarded, were it not for the fact that the episode is found in a very large contiguous area.

Nanabushu, the hero of the Central Algonkin, after sundry adventures, kills a water-monster in order to save his brother Wolf. The monster pursues the hero with a deluge. He climbs a tree, or makes a raft and floats with some of his animal companions on the surface of the waters. They desire land, and many of them dive for it. They fail. Finally Muskrat reaches bottom, and comes up exhausted, but

grasping a few grains of mud in his paw. With these few grains Nanabushu creates the whole earth, and sends Wolf around to inspect its size. The tale continues with other exploits of Nanabushu.

The Iroquoian origin myth has a number of variations. A woman is let down from the sky by her people. Water-birds on the surface of the vast expanse of water below see her come, and plan to save her. Great-Turtle volunteers to support the earth if some one finds mud. Muskrat or some other animal succeeds in bringing up dirt, and it is spread upon Turtle's carapace; the woman is placed upon it, and the origin of other earthly phenomena follows.

The Yokuts complex centres about the creation of the Coast Range and the Sierra Nevada Mountains. Duck is employed to bring earth from the bottom of the sea. Crow and Hawk agree to divide it evenly and make mountains. When they meet at Mount Shasta, Hawk discovers that Crow's mountains are much larger than his. He gets tobacco, becomes wise, and turns them in a circle, so that the Sierra Nevada is much larger than the Coast Range.

The consideration of plot-elaboration is very simple compared to the question of plot-development. The simple narration of incidents in the third person, without the introduction of another character, is by far the most common device used. In a very few cases one character who has no connection with the plot relates the incidents. "The Girl who married a Star" is related, in the Arikara version, in this manner. The boy (in this case, the hero) returns to his grandmother, and relates the deeds which he has accomplished, instead of the author relating them as they happen. In the snakes' den their chief told the story of the life of Old-Woman's-Grandson, and he continued from where the chief left off. A third method of elaboration used is the dialogue. The Hidatsa version of "Celestial-Husband" is a good example; it has been mentioned before (p. 279).

The plan used in the elaboration of the plot is relatively unimportant. In the first place, the running narrative is so common, that other means of rendition are exceptional; furthermore, examples of the method occur in all areas, and the two other ways are not characteristic; also the personal taste of the *raconteur* and interpreter enters into the matter so largely, that no general criteria may be established for any territory; and, lastly, the number of types of plot-elaboration possible is so small, that independent origin might be very likely.

IV. DISSEMINATION.

Dr. J. R. Swanton¹ has outlined the ways in which myths may be diffused. "When it is learned by an individual belonging to another tribe, but still located in the country from which it is obtained, we

¹ See JAFL 23 : 1-8.

have simple 'repetition' of that myth." For example, we may take the Crow "Old-Woman's Grandchild" and the Arapaho "The Porcupine and the Woman who climbed to the Sky." They are very similar in character of plot and composition, and both are exceedingly complex. Since there was undoubtedly intercourse between the two tribes, this furnishes a clear case of repetition, but in which direction it is impossible to say. "Falling-Star" of the Cheyenne, and the Dakota "Star-Born" tales, present similar instances.

"When, however, the myth is applied to some place or people within the limits of the tribe borrowing, it may be said to be 'adopted.'"¹ A case in point is the "Dog-Husband" story which is found among the Dog-Rib Indians, who trace their ancestry to the children of the woman who married a dog. On Vancouver Island the essential elements of the tale have been combined in like manner where a tribe of Indians derives its origin from dogs.²

"If the scene is laid at some particular place, the story may be 're-localized.'" The Menominee version of "Lodge-Boy and Thrown-Away" is probably an example of re-localization. Diffusion of this sort is difficult to prove, since there can be no absolute certainty regarding the place where a myth originated; but as this version is somewhat brief, yet much like the Sauk-Fox rendition in composition, it seems like a genuine case of borrowing. It ends thus: "They [the twins] made marks to show their deeds to future generations, lived for some time with Neopit, then went to the Menomini River and thence to the source of the Wisconsin, where they are now believed to be."³

"When the myth is taken into an older story of the tribe borrowing, we have incorporation."¹ When the story explains the origin of any natural feature or custom, it is naturally incorporated into the cycle characteristic of the tribe. The "Earth-Diver" complex has become a part of the Arapaho creation myth, which takes four nights to tell, and is in the keeping of the old man who has the sacred pipe.⁴

In other cases, when stories are combined merely because they present certain superficial similarities, we have "combination on account of similars." The Gros Ventre tale of "Found-in-the-Grass" is, in all probability, a myth of this type, combining the "Lodge-Boy" and "False-Husband" stories into one, which has been neatly welded together by the plan of narration adopted. Or such a story as the Crow "Old-Woman's-Grandchild" may be a case where two tales resembling each other closely in certain details have become combined and reduced to one. A number of Plains narrations of Star-Boy's adventures are a combination of "Star-Boy" and "Lodge-Boy" elements.

¹ JAFL 23 : 6.

² JAFL 4 : 14.

³ PaAM 13 : 338.

⁴ FM 5 : 6.

A glance at the plots of the tales outlined will bring out innumerable examples of "transfusion of elements" between myths, which phenomenon occurs when two stories with certain resemblances are fused and reduced to one.

"'Alteration of motive' occurs where a myth told for one purpose at one place is given a different explanation in another."¹ For example: the Arapaho, Crow, and Hidatsa "Star" tales explain why the frog is on the moon; the boys' visit to and subjection of the snakes explain why the snake's head is flat, and why it bites only once in a while; the same tale explains the origin of the Sun-Dance among the Blackfoot, and the gift of buffalo to the Gros Ventre.

"Mythification" is a diffusional method which can be readily exemplified. Many references may be found where an historical figure has become the hero of a supernatural tale. The usual examples are the steadily growing mythification of the deeds of Washington and Lincoln in our own history.

The process of which ritualization is a part is an attempt to render a tale more and more consistent, either (1) to agree with altered tribal circumstances, or (2) to keep pace with a rising level of intelligence and a consequent demand for consistency. The first gives rise to etiological explanations (e.g., the "Star-Husband" tale of the Blackfoot is undoubtedly much older than the Sun-Dance which it tries to explain), and the second results in elaborate attempts to explain myths as allegorical representations of real events.¹

"'Ritualization of myths' takes place when an attempt is made to weave together the sacred legends into a consistent clan, tribal, or society story, the telling of which is frequently accompanied by external ceremonies." The Arapaho creation myth may be once more given as exemplary. It was recited at an annual ceremony by the priest. Dr. Goddard secured fragments of the "Lodge-Boy" and "Star-Boy" themes from his Kiowa and Kiowa-Apache interpreters, but they were badly confused. The man explained that the story was so long and complicated, that only the priest knew the entire version. Though not strictly esoteric, it was a part of a ritual; and the people in general knew the contents, but only a few knew the consistent whole.

Diffusional methods may thus be seen to be numerous, and in very few cases can one method be arbitrarily picked out as furthering myth-development. There are a constant overlapping and combination of influences which work together in a manner difficult to define. Reaction, too, must not be ignored. One tribe does not transmit its myths and lore to another without sustaining a reciprocal change.

¹ JAF^L 23 : 6.

The question of ultimate origin remains unsolved; but the paths which cultural interchange has blazed may be followed, and a suggestion may be made as to their probable starting-point.

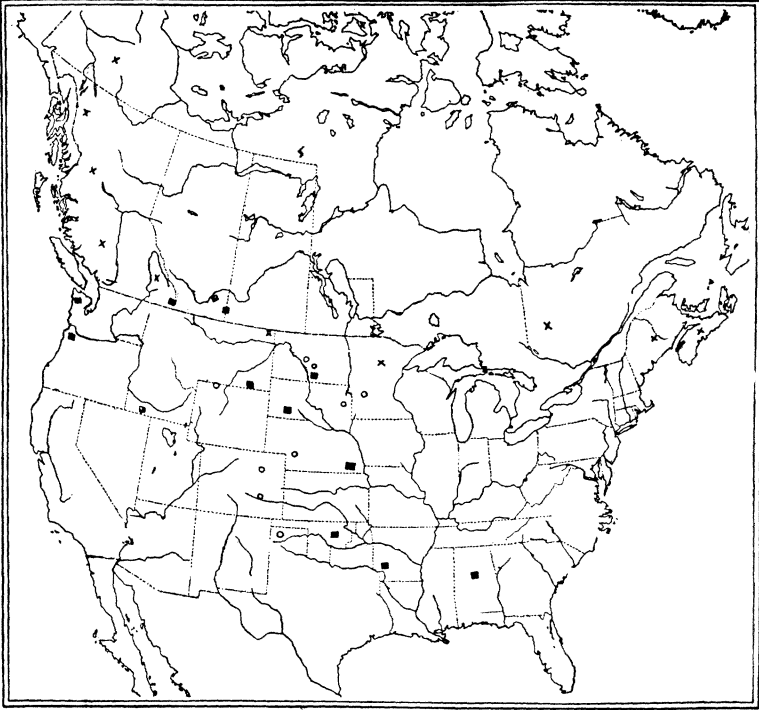


FIG. 1. Star-Husband. ■ Type I. ○ Type II. × Type III.

Let us now consider how the episodes of our stories have travelled, before we take up the question of the spread of plot and entire complex.

The wish for a celestial husband, and its fulfilment, are found among all the tribes where the story was obtained, except the Crow, Hidatsa, Kiowa, and Mandan. It is very probable that the Mandan had the element, for the version we have is extremely fragmentary; but, in so far as we know it, it conforms to Type II of the plot-classification. The ascent to the sky by magic—and this includes the “Porcupine-Lure” motive—is common to all the tales but the Mandan and the Shuswap. Among the latter, the myth is poorly motivated, and has very little in common with the other tales, except the wish for the star-husband and the awakening of the women to the realization that the Star was an old man with sore eyes, who turned out to be a cannibal. This is a very good example of the transfusion of elements, or, it may be, of incorporation. Such an occurrence helps to bridge the evidence of transmission from one tribe to a more

distant one, when data regarding plot and complex are lacking for the intermediate space. Considerable distance intervenes between the Assiniboin and the Chilcotin, which have like tales; but when we find one element among the Shuswap, and another among the Thompson, we may allow the episodes to strengthen the argument which the complex itself will prove conclusively. The Thompson Indians have an incident in the Coyote cycle which is strangely like the "Sky-Hole" theme; the fundamental idea differs. Coyote was travelling where many *tatnEn* (*Claytonia*) roots grew. He made a stick to dig some, dug a large one up. Wind rushed up through the hole, and he could see people walking way down below. He did this repeatedly. The fragment ends characteristically: "He must have been in the sky country, and these roots were stars." The incident shows contamination with the episode of the women digging the sky-turnips, and in so doing is worthy of consideration. A curious utilization of the same theme is made in the Kathlamet myth of "Aq'axenasxena." One day when Moon was delousing her husband, an earth man, he bent down, made a hole in the ground, and became homesick. Moon made him a basket and ropes of willow-bark, and they went down to earth. This example combines two episodes — namely, the "Sky-Hole" and "Sky-Rope" motives — in a tale which in other respects shows no relation whatever.

Episodes of the "Lodge-Boy" theme are equally suggestive. The murder of the woman by a stranger is known to the Micmac and Cherokee in the East (the Iroquois have a similar incident, in which the husband kills his wife), west of the Great Lakes, and in the Plains area from the Wichita territory on the south to the Blackfoot on the north (see Fig. 2). A Tsimshian chief's wife had a lover, pretended to be dead, was visited by the lover every night. The chief's nephews killed the man and woman. Her unborn child lived, sucked her intestines, and grew up in the box in which his mother was buried. He stole the arrows of children who played near by, was discovered, captured, and taken home. An incident differing only in minor details is reported among the Newetsee. I am inclined to think that these episodes are a borrowing of the "Lodge-Boy" theme from the Plains, where it is prevalent.

I consider it more exact to regard the "Earth-Diver" myth as an episode, although in a number of cases it has been narrated as an unattached complex. The idea is the same in all areas where it is found, and it has a very wide dispersion. As a part of the "Culture-Hero" cycle, it is known extensively in the Eastern Woodland area west of the St. Lawrence River, around the Great Lakes, in the Mackenzie area reaching as far as the Hare territory in the extreme north. As an incident, it is found in all parts of North America except in

the Eskimo and the Southwest areas. It will be noted, however, that it is known among fewer of the Plains tribes than either of the other myths considered. The dissemination of episodes, therefore, is of vital interest in tracing the spread of myths; but let us give one more example of its importance, this time as it is seen to influence plot-motivation.



FIG. 2. ▲ Earth-Diver. + Lodge-Boy-and-Thrown-Away.

The enticing of the women by the Sky-Being was considered sufficient provocation for war between the Sky and the Earth people in the Quinault and Quileute versions. The Shuswap have a separate tale concerning this war, which is almost identical with the second part of the former versions. How did the Quinault and Quileute get a combination of two such tales so nearly alike, while the Songish, between the two, have the typical "Star-Husband" myth without extensions or embellishments? And why do the Shuswap have common myth-elements, but a dissimilar combination of them?

Before answering these questions, it will be necessary to consider other complexes, and to make new queries regarding them. The

map (Fig. 1) shows very clearly the areas where the three types of "Star-Husband" myth are found as consistent complexes; that is, as complexes composed of similar episodes (differing, it is true, in detail), but with a characteristic plot-combination. The plot summaries and variations have been noted: it will be well to outline the areas where they are found.

Type I (see Fig. 1) shows a dispersion extending from the Koasati of the Southeastern area, northwestward (including Caddo, Wichita, Oto, Shoshoni, Mandan, Gros Ventre) as far as Kutenai and Songish on the North Pacific coast. This cuts through the area covered by Type II (Fig. 1) and the plot of "Lodge-Boy" (Fig. 2); namely, the typical Plains area, embracing the Blackfoot, Cheyenne, Dakota, Arapaho, Crow, Hidatsa, Kiowa, Pawnee, and Arikara. The "Lodge-Boy" complex extends beyond this area as far west as the Shoshoni, with several equivalent episodes among the Newetsee and Tsimshian, and a related myth of the "False-Husband" variety of the Okanagon. It continues to the Sauk, Fox, and Menominee on the east, then farther to the Iroquois; and a variant with many common traits is known among the Cherokee.

Hence it is apparent that the two stories are typical of the Plains area; that the centre of this area possesses both complexes equally long and involved; that west of the centre the "Star-Husband" theme becomes independent of the boy-adventure episodes (as in the Shoshoni version), or carries the hero through different conquests (as among the Cheyenne). On the other hand, the Shoshoni have a "Lodge-Boy" tale which fills this gap. It may be that the complexes originated on the western border of the area, and became combined as they travelled eastward. I am of the opinion that the Plains region was a centre of dispersion for this particular style of myth, and that it spread eastward, westward, and northwestward from there. This conclusion is corroborated by the fact that the farther away we go from this area, the greater are the differences in the plot, and the fewer are the common elements.

The question of the crossing of the areas where Types I and II are found remains to be explained. It will be remembered that the classification as given is purely arbitrary, and that no definite line can be drawn between plot types. With these facts constantly in mind, we may readily observe that there is no incompatibility in the apparent crossing of the two classes, for Type II is merely an extension of Type I. The conclusion arrived at in the preceding paragraph is therefore necessarily strengthened by this additional evidence; and we may extend the assertion, and say that the first part of the complex diffused to the south and to the southeast as well as to the north, to the west, and to the Central Woodland area.

Type III (Fig. 1) shows an exceedingly interesting phenomenon

with regard to dissemination. It is remarkable to find, for instance, that the Micmac of Nova Scotia have a very complicated tale, which finds its most exact counterpart in the western part of British Columbia, among the Ts'ets'aut. Such a discovery provoked investigation; and it has been found that the complex extends from the Micmac territory on the east, almost directly westward, taking in the Passamaquoddy, Timagami Ojibwa, the Ojibwa of Minnesota, the Assiniboin, Shuswap, Chilcotin, Ts'ets'aut, Tahltan, and Kaska, also the Quileute and the Quinault, who have an interesting variant.

We may now return to the question previously asked with regard to the episode of the "Sky War" in the latter two tribes. Since the Quinault and the Quileute are both Coast tribes which have a like culture and intercommunication, it is not unlikely that one "adopted" the myth exactly as given by the other. The Shuswap, having separate myths containing the "Star-Husband" and "Sky-War" episodes, probably carried them farther west, and in the Quinault and Quileute versions the elements were transfused. On the other hand, it is possible that the Songish received their version from a different source. The Songish story may have come through the Klickitat (personal opinion of Professor Boas), but their myths are not available. The question must remain undecided for the present, for difficulties arise with all three tales as the episodes and complexes approach the North Pacific coast area. There is no doubt that there has been contamination, undoubtedly from the east; but the exact course it took must be a matter for further research. It is possible that there has been a resistance factor in the case of some tribes, whereas others have shown less hesitancy in adopting foreign lore. The query may be answered by accumulating and analyzing more tales from intervening tribes.

We may use the "Earth-Diver" episodes as a check upon our observations to determine how far our conclusions are justified. As the "Lodge-Boy" motive clinched the argument of the "Star" theme, so the "Earth-Diver" suggests a solution to the dispersion of Type III plot. Of the fifty-one tribes among whom it is found, it is an incident of the Culture-Hero cycle in fourteen, chiefly in the Ojibwa-Cree versions. The use of the incident in this complex extends through the Mackenzie area, but does not reach quite as far west as the "Star-Husband" theme. A curious fact is that it has not, so far as is known, crossed the St. Lawrence River and become a part of the mythology of the northeastern tribes. The Wyandot and Huron Indians north of Lakes Erie and Ontario have a complex almost identical with that of the Iroquois south of them (see Fig. 2). A Sky-woman fell to the earth; water-birds saw her coming, dived for dirt, secured it, and spread it on Turtle's carapace, whence the earth was made. That

the Delaware had a version somewhat similar, is shown by the only fragment available; but the Cherokee and the Yuchi, farther south, have an episode detached from any complex. Another local development occurs in California, where Eagle and Crow procure earth in the same way as elsewhere, but quarrel about the amount each gets, and by trickery determine the size and location of the Coast Range and the Sierra Nevada Mountains. Perhaps the California complex is remotely related to the Northwest coast versions, but here again our material fails us. We know that the Kwakiutl, Chinook, and Molala have the myth; but the intervening space furnishes no clew to its relation to the California story.

The region in which this tale occurs is obviously very large. The wide dispersal may be due to the fact that it is a comparatively simple myth, or that it is much older than the others discussed. The only areas where it is not known are the Eskimo, the extreme Eastern Woodland, and the Southwest. It has reached the prairie region, but in relatively few tribes only. From the kinds of complexes which feature the element, it seems not amiss to conclude that it originated in the Central Woodland area, and spread with varying effects in all directions; whereas the Type III plot of the "Star-Husband" tale originated in the same area, or perhaps farther west, and spread only east and west in the same complex, its episodes digressing and merging into other complexes as it reached the Plains area.

Besides the regions in which definite types of composition are found, it is interesting to observe the areas into which neither episodes nor complexes have infiltrated. So far the tales of Southwest and Eskimo territories display not the faintest testimony of contact with the myths we are considering. Negative evidence is always insecure; but I should like to suggest that the lack of adoption or incorporation of our tales in these areas may be due to resistance, and unwillingness to accept or fuse these particular types into tribal mythology. Since we find very little common culture between the Eskimo and Eastern Woodland tribes, we should not expect to find similarities of literature. We might be justified in looking for bits of corresponding traits in the North-Central and Northwestern areas, but they do not exist in our test tales. From these meagre observations it would be absurd to attempt to prove that tales do not travel because of tribal opposition, for communication and contact have not been easy or ordinary; but when we turn to the Pueblo area, the question assumes a different tone, for here there has been no obstruction to cultural spread — except, perchance, tribal psychology.

In short, all the areas of North America north of Mexico, except the Eskimo and Southwest territories, have yielded to the influences of dissemination with respect to these particular kinds of myths. One

centre of dispersion appears to be the Central Algonkin area, which spread its myth material directly east and west, and succeeded in infiltrating the Plains and North Pacific coast areas, but to a limited degree. The Plains region, on the contrary, was a diffusional centre for a different type of myth, the culture-hero sort, and it affected the former sections by contributing episodes which worked into complexes typical of the literary area. This region also sent rays south, north, and northwest, the complex possessing fewer common elements in direct proportion to the distance from the radiating point.

V. CONCLUSION.

The analysis of the three myths chosen has shown us that they must be treated with an attitude as detached as possible from English classifications, because of personal differences in taste and execution of *raconteur*, interpreter, and myth-recorder. Other deterrents are discrepancies in language, style, literary criteria, ideals, and culture. Several literary elements may in their broadest sense be present; namely, ballad, dramatic, and lyric components.

The *dramatis personæ* are of value in defining a mythological style, but the possibilities of variation are too few to characterize a literary area. Episodes, as parts of a composition, are marks by which the path a myth has followed may be traced, second in importance only to the complex itself. Plot and plot-motivation, being the scaffolding upon which the tale hangs, are the final tests of myth-dissemination.

Myths may become a part of tribal mythology by processes of repetition, adoption, re-localization, or incorporation; and examples of each method are plentiful. By these means episodes and complexes have spread, and by their appearance indicate the way they have travelled.

The Plains area became a centre of diffusion for the boy-adventure and celestial-hero type of tale. This sort of complex moved south, southeast, north, and west. The "Culture-Hero" tale of the transformer pattern arose in the territory east of the "Boy-Exploit" myth, and spread farther east, following the water-route of the Great Lakes and St. Lawrence River, and Northwest as far as, but not including, the Arctic territory. The North Pacific coast region is remarkable in presenting elemental fragments of our myths, but elusive in displaying their exact path. There has undoubtedly been literary contact with the Plains people, and material from intervening tribes may show the relation. The "Earth-Diver" tale, the only one of the three, has travelled to the California segment, but has taken on new form. It is evident that the connection between California mythology and the literature of other areas, if there is any, must be found by a study of a different type of tale; and the same may be said for the stories of the Southwest.

Furthermore, from the foregoing discussion, it is evident that tales travel, and become adopted and incorporated into tribal mythology, because of their content (that is, their episodes) rather than because of their style or plot consistency.

VI. ADDENDA.

Although the theory which contends that a myth has a perfect, recognized, or model form in some local area, is clearly untenable, it will be interesting to note how a single tale can be made to embrace the various episodes peculiar to its type. To show how this may be done, I have chosen the "Star-Husband" story of the Plains style; and I shall try to work into a consistent whole a number of the incidents which occur.

STAR-BOY.

One night in the Moon of the Flowers, Soatsaki (Feather-Woman) and another girl slept under the stars. Before daybreak Feather-Woman awoke, looked upon Morning-Star, and loved him. Before autumn she found herself with child, and knew not the father. She was very unhappy; and one day, while walking alone near the river, she saw a fine porcupine on the branch of a tree above her head. She saw that it had beautiful quills, and reached for it, but it eluded her grasp. It seemed so near, that she climbed the tree in pursuit of it. It lured her on, the tree growing as they climbed until they reached the sky. There a handsome young man appeared before her. He wore a yellow plume in his hair, and carried in his hand a juniper-branch with a spider-web at one end. He told Soatsaki he was Morning-Star, and asked her to live with him, as he was her husband. He put the yellow plume in her hair. She held the upper end of the web, stepped upon the lower end, and closed her eyes. When she opened them again, she found herself in the home of Morning-Star, who presented her to Moon, his mother.

Moon was kind to her, dressed her in a soft-tanned buckskin dress (the possession of pure women only), gave her a root-digger, but warned her against digging the large turnip near the home of Spider-Man.

One day Soatsaki, carrying her little boy, whom she had named Star-Boy, dug at the forbidden spot. When she lifted a turnip with her digging-stick, she saw, through the sky-hole which appeared, her people at work and at play on the earth, and she became homesick. She told Moon of her discovery and of her desire to return to earth. Moon gave her the sacred paraphernalia of the Sun-Dance, tied her and Star-Boy to a piece of sinew, and lowered them through the sky-hole.

The sinew rope was not long enough, and Soatsaki with her son was left dangling in the air. When Morning-Star returned home and discovered what had happened, he was angry. He went to the sky-hole, picked up a small stone, breathed on it, and bade it kill his wife, but not his son. The stone travelled along the rope accompanied by lightning. It freed the support, and the woman fell to the earth dead. Little Star-Boy clung to his mother, and reached the ground unscathed save for a star-shaped scar left upon his forehead by the lightning.

For a long time he staid near his mother's body, and lived on berries and fruit. One day, however, he wandered farther than usual, and came to a large garden where grew fine corn and squashes. The boy walked in the garden, trampled down the vines, and made holes in the squashes.

An old woman owned the patch, and, when she discovered the damage, set out bow and arrows to trap the culprit if a boy, and shinny-stick and ball to entice a girl. The next morning the bow and arrows were gone, and Old-Woman lay in wait for the visitor. She caught Star-Boy, who was very dirty and half-starved, and, in spite of his protests, carried him to her tepee, which was near by. She dressed him, and fed him corn-cake. After they had both eaten, Old-Woman took a part of the cake and hid it behind the tent-curtain. This she did for several days.

One day when Old-Woman was away, Star-Boy cooked himself some corn, and, after he had eaten, looked behind the curtain to find out for himself Old-Woman's object in setting food there. When he pulled back the curtain, he beheld a huge serpent with fiery yellow eyes. He snapped his bow twice, shot an arrow into each shining ball, and the serpent stretched out dead. When Old-Woman returned home, she praised Star-Boy for killing the serpent, but in reality was very angry, first, because the reptile was her secret husband, and next because she greatly feared the boy's power.

Consequently she formulated a plan by which to get rid of the boy. She played upon the weaknesses which had been his mother's undoing; namely, curiosity and disobedience. She warned him not to go near a chokeberry-thicket, for it was very dangerous. The next time Old-Woman left home, Star-Boy sought the thicket, and met a huge cinnamon-bear. He aimed with his bow, shot twice, and brought down the bear by shooting it through the eyes. He cut off one of the bear's claws, and took it home to Old-Woman. After this episode she feared him more than ever.

She now warned Star-Boy against an old woman who lived in a cave near a spring. Star-Boy set out almost immediately for the cave. When he came near, he saw a horrible old woman sitting before the

cave-door, and an ordinary jug stood on the ground beside her. Star-Boy kept himself hidden, and watched her. Soon some blackbirds flew overhead; Jug-Tilter — for that was the old woman's name — tilted her jug in their direction, the jug sucked them into it, and instantly boiled them. Star-Boy waited a reasonable time, then casually emerged from his covert, and approached Jug-Tilter. He bade her good-morning, and asked if he might drink from her jug, at the same time snatching it from the ground before she knew what was happening. Then he tilted it toward her; it sucked her in, and destroyed her. Star-Boy took the jug home to Old-Woman. She warned him against a man who had moccasins of fire, and who could destroy any one.

Near a hollow tree, some days after, Star-Boy saw a giant asleep. Beside him, on a rock, was a pair of fire-moccasins. Star-Boy stole up to the rock, and grasped the moccasins just as the monster awoke. He was furious, but Star-Boy destroyed him in his own fire. The boy took the moccasins home, and presented them to Old-Woman.

After every adventure of Star-Boy, each more dangerous than those which preceded, Old-Woman sought other means to get rid of him. She exposed him, by suggestion and warning, to a beaver called Long-Knife. Star-Boy cut off his tail, which was a long, sharp knife, and took it home to Old-Woman. She told him of a tree which leaned over and killed any one passing under it. He subdued this tree, and sought a narrow coulée, which spread whenever any one attempted to cross, and engulfed the person who tried it. By his magic he taught the coulée not to kill people, and to behave like other coulées.

One day, as Star-Boy was wandering over the Plains in search of adventure, he met two men who were butchering buffalo. They had a calf-fœtus, which they offered to the boy. He was much afraid of it, and ran away. One of the men chased him with it; he climbed a tree. The man could not reach him there, but tied the calf to the lower part of the tree, and left the boy very much distressed.

After some hours one of the men returned, and promised to free Star-Boy if he would deliver Old-Woman to them. Star-Boy promised, the men removed the calf, and Star-Boy hurried home and told Old-Woman of his adventure. She told him that she would go with him, but he must exact a price for giving her up. They went to the lodge where the men were, and Star-Boy asked for his reward. Five bows were set up in the lodge. The men told Star-Boy to choose one. He chose the middle one, which choice caused the men much chagrin, for it was a magic bow. Then Old-Woman gave the boy a flute. As he began to play, the men became frightened, and dared not move; Old-Woman became transformed into a beautiful young girl; and, as Star-Boy continued to play, she turned into a spider, crawled up

the tent-pole, and watched the performance from her seat at the top of the pole. Star-Boy played until the food gave out and long after, so that the men all starved to death.

Then he left the lodge, and went back to Old-Woman's lodge. He lived there for some time, but became very lonesome, and left the lodge to seek new exploits. One day he came to a white tepee in which was a fireplace which had sticks arranged about it in a circle. The Snakes who owned the tepee used these sticks for a pillow, and rested their heads on it, when they were at home. When Star-Boy arrived, they offered him some uncooked paunch. He cooked the paunch; and as it became hotter, the Snakes squirmed in pain, for it was their teeth. After it was thoroughly cooked, Star-Boy ate it, for he had cooked the original poison out of it. Then the Snakes asked him to tell stories. He replied, "I will, but you must tell stories first." After each had had a turn, he began. He told four incidents, and at the end of each episode one-fourth of the Snakes fell asleep. Star-Boy took a knife and cut off the heads of all but one, which glided off with the warning, "Watch out for me, Star-Boy! I shall follow you and get revenge."

After this, every time Star-Boy lay down to sleep, he set up his bow and arrows in the ground, with the command, "Wake me if anything threatens to harm me!" His weapons protected him for a long time; but one day he was more tired than usual, and he slept very soundly. The arrow north of him fell upon him, but he slept; then the western arrow fell, and the southern and the eastern; finally the bow touched him with a hard blow, just as his enemy the snake crawled into his body. He cut open his stomach, but it had reached his breast; he tore open his chest, but the snake had made its way to his skull and lodged there. Star-Boy wasted away until nothing remained of him but his skull, and the snake was afraid to come out of it.

The time of year when Morning-Star was brightest came. Star-Boy's father looked down upon his son, and pitied him. He called the lightning and sent a severe rainstorm, which filled the skull with water. The snake was very uncomfortable, but became more frightened than before. Then Morning-Star begged Sun, his father, to shine with great intensity. Sun sent down upon the skull his hottest rays, the water boiled, and now the snake was so uncomfortable that it could not stay any longer. It put out its head; Star-Boy caught it by the neck, and rubbed its face against a rock until its face was flat and its eyes close to its mouth, saying to it, "You will always suffer punishment, and you will always be ashamed and crawl on your body in the dirt, your head down, avoiding all decent creatures that Nesaru made."

Star-Boy was again homeless, so he roamed about until he came to the village where his mother had lived before she went to the sky.

Here he saw a maiden who was the chief's daughter, and he loved her. The chief encouraged his offer of marriage; but his daughter said, "I cannot marry you until the scar is removed from your forehead."

Star-Boy went to a wise old woman for advice as to how to get rid of the scar. The old woman said, "Your father gave it to you, and only he can take it away; but before it is removed, you must go on a journey, and on the way kill all the evil things you see, so that the people may be more happy."

At once Star-Boy set out, and soon came to a village where people suffered greatly from thirst. An old woman told him that many people went for water and never came back. Star-Boy went for water, and came to a long house which was full of young men and women, some dead, and some dying. They said something had swallowed them. Star-Boy's head bumped against something: it was the heart. Star-Boy cut it out: the "thing" died, and the people were free.

At another village Star-Boy shot a "thing" with an arrow. This was found to be the ear of an owl which had shut people in, and thus prevented them from getting wood.

Other adventures of the boy were: destroying White-Crow, who kept people from catching buffalo; trapping and killing Double-Eyes, who cut off people's ears for a necklace; and killing Scalp-Woman, who scalped people.

Waziya, the Weather-Spirit, took buffalo from the people of another village after they had killed them. Star-Boy went to the lodge of Waziya, saw his bow of ice, and broke it in pieces. Next morning Waziya claimed buffalo which had been caught, and ordered Star-Boy to stop dressing his cow. Star-Boy refused, and said if any one pointed a finger at him, he would become paralyzed. Waziya tried it, and both his arms became useless. Then Star-Boy cut Waziya's blanket, and the people took the meat home.

But the wife of Weather-Spirit sewed up his blanket. Waziya shook it, and the people were snowed in. Star-Boy, however, sat on the ridge of the lodge, and fanned until the south wind came. It was so hot that the snow melted, and Waziya and all his family but his smallest child died of the heat. The baby took refuge in a crack of the tent-pole, and that is why we sometimes have frost now.

Finally Star-Boy came to the Big-Water (Pacific Ocean), where he prayed and fasted for three days. On the fourth day a bright trail appeared, leading across the water. He followed the trail, and came to the home of Sun. Moon, his grandmother, welcomed him, and protected him from Sun, who did not know his grandson. One day Star-Boy killed seven dangerous birds which had threatened the life of Morning-Star. He presented four to Sun, and three to Moon.

Morning-Star was pleased with his son's deeds, and removed the scar from his forehead. The Sun rewarded Star-Boy by making him Sun's messenger to the earth. Sun taught him numerous secrets, songs, and prayers to teach to his mother's people. Morning-Star gave him a magic flute and song, with which to charm the heart of the girl he loved.

Star-Boy returned to earth by the Wolf Trail (Milky Way), and delivered the Sun's messages. Then Sun took him and the girl he loved to the sky, where he became as bright and beautiful as his father, Morning-Star.

ABBREVIATIONS AND BIBLIOGRAPHY.

Abbreviations.

The following abbreviations have been used throughout this paper:—

BAM	Bulletin of the American Museum of Natural History.
BArchS	Baessler-Archiv, Supplement.
BNYSM	Bulletin of the New York State Museum.
CNAE	Contributions to North American Ethnology (United States Geographical and Geological Survey of the Rocky Mountain Region, J. W. Powell in charge).
CI	Publications of the Carnegie Institution.
JR	Jesuit Relations.
Franklin	Sir J. Franklin, Narrative of Second Journey to the Shores of the Polar Sea.
Leland	Charles G. Leland, The Algonquin Legends of New England.
Maclean	John Maclean, Canadian Savage Folk.
Matthews	Washington Matthews, Ethnography and Phil- ology of the Hidatsa (Misc. Publ. No. 7, U. S. Geological Survey, F. V. Hayden in charge).
Maximilian	Prinz Maximilian, Reise in das innere Nord- Amerika in den Jahren 1832 bis 1834.
MAI	Museum of the American Indian Heye Founda- tion.
Petitot	Émile Petitot, Traditions Indiennes du Can- ada Nord-Ouest.
Rand	S. T. Rand, Legends of the Micmacs.
Russell	Frank Russell, Explorations in the Far North (University of Iowa, 1898).
Schoolcraft	H. R. Schoolcraft, Algic Researches, Vol. II.
Schoolcraft (H)	—The Myth of Hiawatha.

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COMPARATIVE NOTES.

Earth-Diver.

- Arapaho (Dorsey and Kroeber, FM 5 : 116).
- Arikara (Dorsey, CI 17 : 11).
- Assiniboin (Lowie, PaAM 4 : 100).
- Beaver (Goddard, PaAM 10 : 256).
- Blackfoot (Maclean, JAFL 6 : 165; Wissler and Duvall, PaAM 2 : 19).
- Carrier (Morice TCI 5 : 10).
- Cherokee (Mooney, RBAE 19 : 239).
- Chipewyan (Lowie, PaAM 10 : 195; Petitot, 373).
- Cree (Maclean, Canadian Savage Folk, 75; Petitot, 472; Simms, JAFL 19 : 337; Skinner, PaAM 9 : 83, JAFL 29 : 350; Russell, 206; Swindlehurst, JAFL 18 : 139).
- Crow (Lowie, PaAM 25 : 17; Simms, FM 2 : 281).
- Delaware (Chamberlain-Zeisberger, JAFL 4 : 210).
- Dog-Rib (Franklin, 292; Petitot, 317).

- Fox (Jones, PAES 1 : 361).
 Gros Ventre (Kroeber, PaAM 1 : 59).
 Hare (Petitot, 141).
 Hidatsa (Maximilian, 2 : 221).
 Huron (Hale, JAFL 1 : 180).
 Iowa (Boas, JAFL 4 : 15; Dorsey, JAFL 5 : 300).
 Iroquois (Beauchamp-Cusick, The Iroquois Trail, 1).
 Kaska (Teit, JAFL 30 : 441).
 Kathlamet (Boas, BBAE 26 : 20).
 Loucheux (Camsell-Barbeau, JAFL 28 : 249).
 Maidu (Dixon, BAM 17 : 39).
 Mandan (Maximilian, 2 : 152).
 Menominee (Chamberlain, JAFL 4 : 210; Hoffman, AA 3 [1890] : 243; Skinner, PaAM 13 : 257).
 Miwok (Kroeber, UCal 4 : 202).
 Mohawk (Hewitt, RBAE 21 : 286).
 Montagnais (Le Jeune, JR 5 : 155).
 Newetsee (Boas, CU 2 : 223; Sagen, 173).
 Ojibwa (Carson, JAFL 30 : 291; Chamberlain, JAFL 3 : 150, JAFL 4 : 198, 200; De Jong, BArchS, 5 : 14; Jones, PAES 7 [pt. 1] : 151; Radin, GSCan 48 : 20; Schoolcraft (H), 38; Speck, GSCan 71 : 36).
 Onandaga (Hewitt, RBAE 21 : 180).
 Ottawa (Chamberlain, JAFL 4 : 204).
 Salinan (Mason, UCal 14 : 82).
 Sarsi (Simms, JAFL 17 : 180; Wilson, BAAS 58 : 244).
 Sauk and Fox (Jones, JAFL 1 : 233).
 Saulteaux (Skinner, PaAM 9 : 175).
 Seneca (BNYSM 125 : 33).
 Wahpeton (Skinner, MAI 4 : 273).
 Wyandot and Huron (Barbeau, GSCan 80 : 37, AA 16 : 290; Connelly, Wyandot Folk-Lore, 67).
 Yokuts (Kroeber, UCal 4 : 204, 209, 218, 229; Potts, JAFL 5 : 73; Powers, CNAE 3 : 383).
 Yuchi (Gatschet, AA 6 [1893] : 279; Speck, UPa 1 : 103).

Lodge-Boy and Thrown-Away.

- Arapaho (Dorsey and Kroeber, FM 5 : 341).
 Assiniboin (Lowie, PaAM 4 : 168).
 Blackfoot (Wissler and Duvall, PaAM 2 : 40).
 Cherokee (Mooney, RBAE 19 : 242).
 Crow (Lowie, PaAM 25 : 74; Simms, FM 2 : 303).
 Gros Ventre (Kroeber, PaAM 1 : 77).
 Hidatsa (Lowie MS.; Matthews, GSUS 7 : 64).
 Iroquois (Smith, RBAE 2 : 84).
 Kickapoo (Jones, PAES 9 : 67).
 Kwakiutl (Boas, CU 2 : 209).
 Menominee (Skinner and Satterlee, PaAM 13 : 337).
 Micmac (Rand, 65, 290; Speck, JAFL 28 : 61).
 Ojibwa (Schoolcraft, 2 : 108; Radin, GSCan 48 : 81).
 Omaha (Dorsey, CNAE 6 : 215).

Onondaga (Beauchamp, JAFI 6 : 180).
Pawnee (Dorsey, MAFLS 8 : 88).
Sauk and Fox (Lasley, JAFI 15 : 176).
Shoshoni (Lowie, PaAM 2 : 280).
Tsimshian (Boas, BBAE 27 : 8).
Wichita (Dorsey, CI 21 : 88).

Star-Husband.

Arapaho (Dorsey and Kroeber, FM 5 : 321).
Arikara (Dorsey, CI 17 : 14).
Assiniboin (Lowie, PaAM 4 : 171).
Blackfoot (Wissler, PaAM 2 : 58; McClintock, *The Old North Trail*, 491).
Caddo (Dorsey, CI 41 : 27).
Cheyenne (Grinnell, JAFI 34 : 308).
Chilcotin (Farrand, JE 2 : 28).
Cree (Skinner, PaAM 9 : 113).
Crow (Lowie, PaAM 25 : 52; Simms, FM 2 : 299).
Dakota (Riggs, CNAE 9 : 90).
Gros Ventre (Kroeber, PaAM 1 : 100).
Hidatsa (Lowie MS.).
Kaska (Teit, JAFI 30 : 457).
Kiowa (Gatschet, Ausland, 63 [1890] : 901; Goddard MS.; Mooney, RBAE 17 : 238).
Koasati (personal information from Dr. J. R. Swanton).
Kutenai (Boas, BBAE 59 : 247).
Mandan (Maximilian, 2 : 150).
Micmac (Rand, 160, 306).
Natchez (personal information from Dr. J. R. Swanton).
Ojibwa (Jones, PAES 7 [pt. 2] : 151, 455; Speck, GSCan 71 : 151).
Oto (Kercheval, JAFI 6 : 199).
Passamaquoddy (Leland, *Algonquin Legends of New England*, 140).
Pawnee (Grinnell, JAFI 7 : 197).
Puget Sound (Gunther-Haeberlin MS.).
Quileute (Farrand, JAFI 32 : 264).
Quinault (Farrand, JE 2 : 107).
Shoshoni (St. Clair, JAFI 22 : 268).
Shuswap (Teit, JE 2 : 687).
Skidi (Dorsey, MAFLS 8 : 60).
Songish (Boas, Sagen, 62).
Tahltan (Teit, JAFI 34 : 247).
Thompson (Teit, MAFLS 11 : 7).
Tlingit (personal information from Mr. Shotridge).
Ts'ets'aut (Boas, JAFI 10 : 39).
Washo (Dangberg MS.).
Wichita (Dorsey, CI 21 : 298).